

To

Prates of  
Penzance

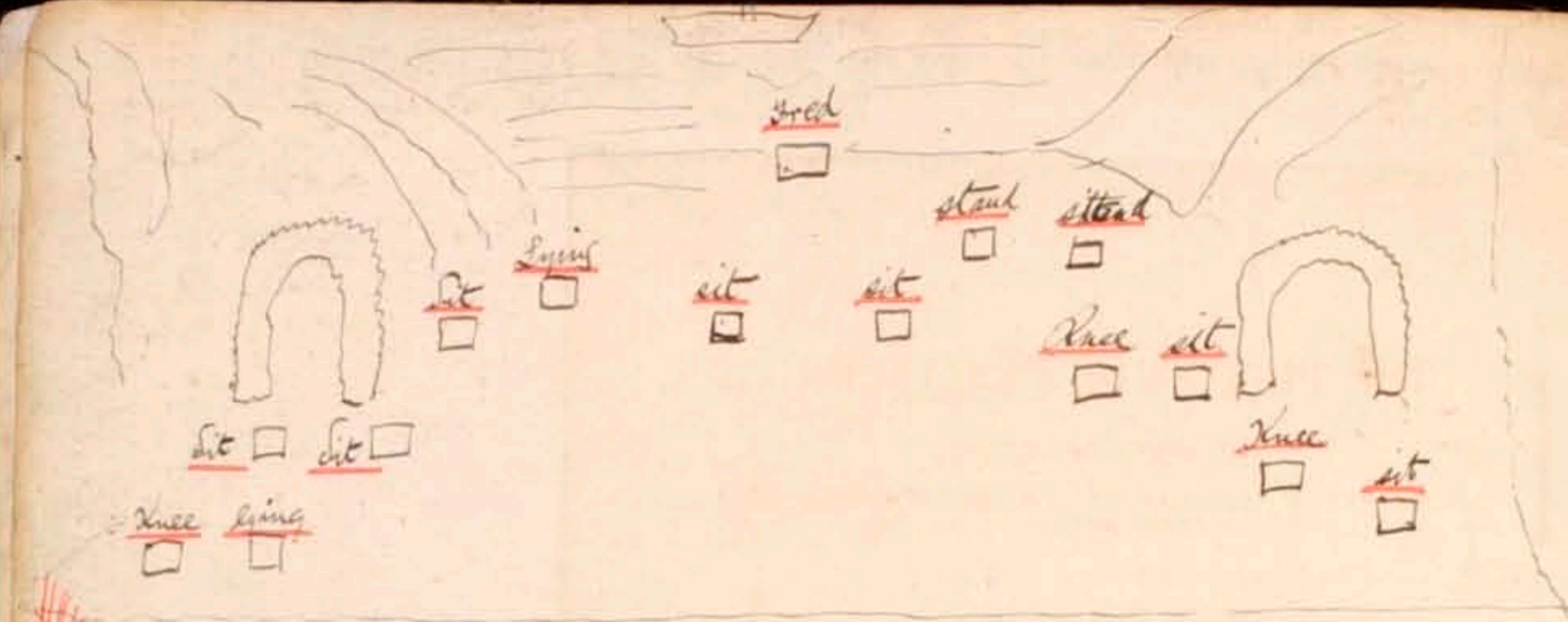
N. 11

Early ~~of~~ some

Pirate of Pezance

Prompt Book

THM/73/1/18



See Flag at back of arch R  
Flask for Sam - Sabres Pistols, Cups, Cards  
and Dice for Pirates

Call 1  
Sam  
Fred  
King  
Wuth  
Pirates

During opening Chorus, Sam goes round filling cups  
and then drops down C for Solo

1 Goes up, fills cups & back to C for Solo

all rise as King enters from 2<sup>nd</sup> Steps.  
King take Fred by the hand & brings him down  
Fred R & Sam L of King

## THE PIRATES OF PENZANCE;

OR,

THE SLAVE OF DUTY.

(AN ENTIRELY ORIGINAL MELODRAMATIC OPERA, IN  
TWO ACTS.)

Written by W. S. GILBERT.

Composed by ARTHUR SULLIVAN.

### ACT I.

SCENE.—A rocky sea-shore on the coast of Cornwall. Rocks L. sloping down to  
L. C. of stage. Under these rocks is a cavern, the entrance to which is seen  
off first entrance L. A natural arch of rocks occupy the R. C. of the stage.  
In the distance is a calm sea, on which a schooner is lying at anchor. As  
the curtain rises groups of pirates are discovered—some drinking, some  
playing cards. SAMUEL, the pirate lieutenant, is going from one group to  
another, filling the cups from a flask. FREDERIC is seated in a despondent  
attitude at the back of the scene C. ROYAL kneels at his feet.

#### OPENING CHORUS.

SAM. (comes down steps)

Pour, oh pour the pirate sherry;  
 Fill, oh fill the pirate glass;  
 And, to make us more than merry,  
 Let the pirate bumper pass.

SOLO.  
 SAM. } C

For to-day our pirate 'prentice  
 Rises from indenture freed;  
 Strong his arm and keen his scent is,  
 He's a pirate now indeed!

ALL.

Here's good luck to Frederic's ventures! } Cheering  
 Frederic's out of his indentures. } Action

SOLO.  
 SAM. } C

Two-and-twenty now he's rising.  
 And alone he's fit to fly,  
 Which we're bent on signaling  
 With unusual revelry. Up stage & down L at finish

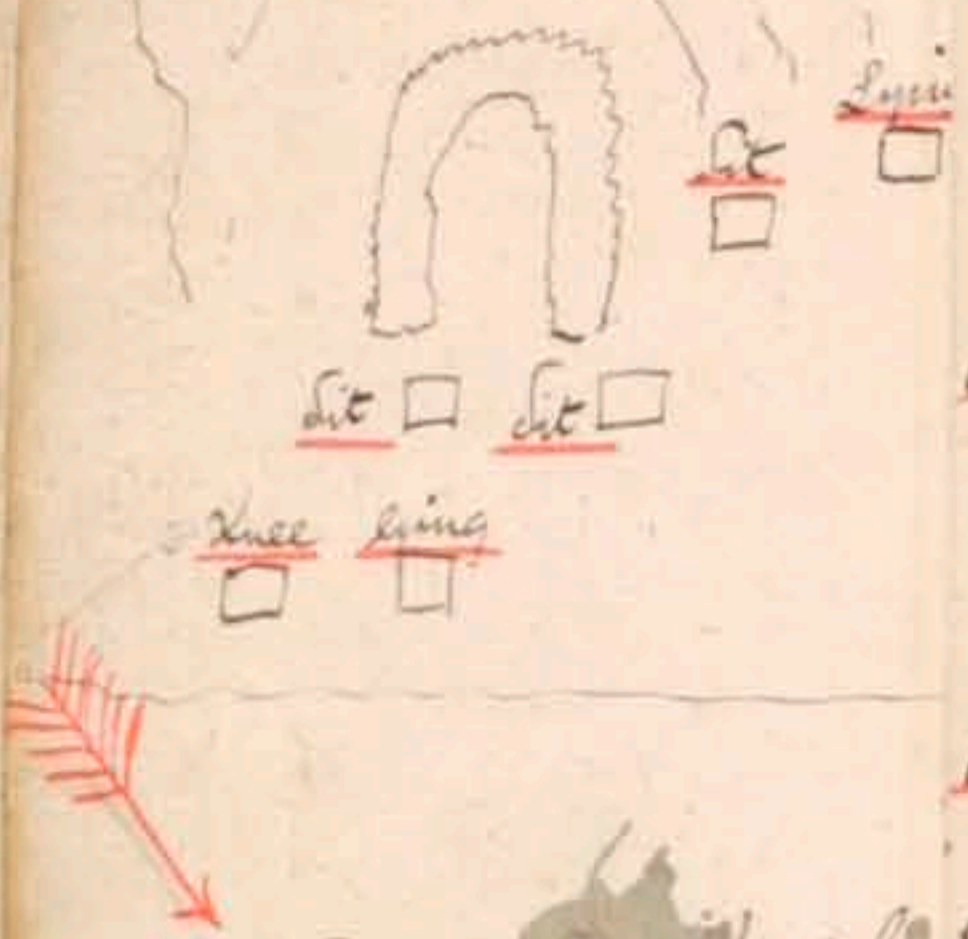
ALL.

Here's good luck to Frederic's ventures! } Cheering  
 Frederic's out of his indentures. } Action  
 So pour! oh pour the pirate sherry, &c.)

(FREDERIC rises and comes forward with PIRATE KING, who enters  
from L. U. E., and comes down R., and FRED. L.)

Fred who has got C & kneels  
up stage

Fred



See Flag at top  
Flask for Sam  
and See for P.

Call 1 Sam  
Fred  
King  
Ruth  
Pirates

During opening Chorus  
and then drops down  
 1 Goes up, fills cups &

all rise as King  
King takes Fred  
Fred R &

Cheering

to audience

Pirates

Sam

Fred drop

KING Yes, Frederic, from to-day you rank as a full-blown member of our band. King & R Fred & L C

ALL Hurrah!

FRED My friends, I thank you all, from my heart, for your kindly wishes. Would that I could repay them as they deserve!

KING What do you mean?

FRED To-day I am out of my indentures, and to-day I leave you for ever.

KING But this is quite unaccountable; a keener hand at scuttling a Cunarder or cutting out a White Star never shipped a handspike.

FRED Yes, I have done my best for you. And why? It was my duty under my indentures, and I am the slave of duty. As a child I was regularly apprenticed to your band. It was through an error—no matter, the mistake was ours, not yours, and I was in honour bound by it.

SAM An error? What error?

FRED I may not tell you; it would reflect upon my well-loved Ruth. (RUTH comes down L. C. to FRED.)

RUTH Nay, dear master, my mind has long been gnawed by the cankering tooth of mystery. Better have it out at once.

SONG.—RUTH. Says a little to King

When Frederic was a little lad he proved so brave and daring,  
 His father thought he'd 'prentice him to some career seafaring.  
 I was, alas, his nursery maid, and so it fell to my lot  
 To take and bind the promising boy apprentice to a pilot. pointing to Fred  
 A life not bad for a hardy lad, though certainly not a high lot,  
 Though I'm a nurse, you might do worse, than make your boy a pilot.

Walking stage & then return to C

I was a stupid nurserymaid, on breakers always steering,  
 And I did not catch the word aright, through being hard of hearing;  
 Mistaking my instructions, which within my brain did gyrate,  
 I took and bound this promising boy apprentice to a pirate.  
 A sad mistake it was to make and doom him to a vile lot,  
 I bound him to a pirate—you—instead of to a pilot. turns a little to Fred

I soon found out, beyond all doubt, the scope of this disaster,  
 But I hadn't the face, to return to my place, and break it to my master.  
 A nurserymaid is never afraid of what you people call work,  
 So I made up my mind to go as a kind of piratical maid of all work,  
 And that is how you find me now, a member of your shy lot,  
 Which you wouldn't have found, had he been bound apprentice to a pilot.

(Crosses L. Kneeling at his feet.) Oh pardon! Frederic pardon!

FRED Rise, sweet one, I have long pardoned you.

RUTH (Rises.) The two words were so much alike.

FRED They were. They still are, though years have rolled over their heads. (RUTH goes up with SAM.) But this afternoon my obligation ceases. Individually I love you all with affection unspeakable, but collectively, I look upon you with a disgust that amounts to absolute detestation. Oh! pity me, my beloved friends, for such is my sense of duty, that once out of my indentures I shall feel myself bound to devote myself heart and soul to your extermination! (Crosses R.)

General movement of astonishment  
Action by Pirates  
Pirates listening

Enter Ruth from Arch R comes down C  
Pirates turn as she enters  
King Ruth Fred Sam

Pirates turn to each other  
Starting indignantly

movement of pirates  
indignant action by pirates  
all rise - at end of song Ruth & left turn to Fred who has got C & stand at his feet. Sam & to King R who has retired up stage

Fred Ruth King Sam  
 X extends his arms, pirates repeat the action  
 2 action by pirates  
 3 Fred & R  
 4 Sam drops left  
 4 King falls R Sam L

1 movement shaking heads  
2 all head forward

3 movement & laugh

4 King & Sam go up C

5 King coming down C hands Ruth to Fred R corner  
King x to Sam

6 Sam - 'I do'

7 movement

8 'my dear friends'

ALL. Poor lad—poor lad. (All weep.)

KING. (Crosses L.) Well, Frederic, if you conscientiously feel that it is your duty to destroy us, we cannot blame you for acting on that conviction. Always act in accordance with the dictates of your conscience, my boy, and chance the consequences. (Crosses to C)

SAM. Besides, we can offer you but little temptation to remain with us. We don't seem to make piracy pay? I'm sure I don't know why, but we don't.

FRED. I know why? but, alas! I mustn't tell you; it wouldn't be right.

KING. Why not, my boy? It's only half-past eleven, and you are one of us until the clock strikes twelve.

SAM. True, and until then you are bound to protect our interests.

ALL. Hear, hear.

FRED. Well, then, it is my duty, as a pirate, to tell you that you are too tender-hearted. For instance, you make a point of never attacking a weaker party than yourselves, and when you attack a stronger party, you invariably get thrashed.

KING. There is some truth in that. (Crosses R.) To Sam

FRED. (Crosses L. C.) Then, again, you make a point of never molesting an orphan!

SAM. Of course; we are orphans ourselves, and know what it is. Movement

FRED. Yes, but it has got about, and what is the consequence? Every one we capture says he's an orphan. The last three ships we took proved to be manned entirely by orphans, and so we had to let them go. One would think that Great Britain's mercantile navy was recruited solely from her orphan asylums—which we know is not the case. (Crosses R.) R

SAM. But hang it all you wouldn't have us absolutely merciless?

FRED. There's my difficulty; until twelve o'clock I would, after twelve I wouldn't. Was ever a man placed in so delicate a situation! (Enter Ruth from C) L x to L C

RUTH. And Ruth, your own Ruth, whom you love so well, and who has won her middle-aged way into your boyish heart, what is to become of her?

KING. Oh, he will take you with him.

FRED. Well, Ruth, I feel some little difficulty about you. It is true that I admire you very much, but I have been constantly at sea since I was eight years old, and yours is the only woman's face I have seen during that time. I think it is a sweet face! Adding tear  
her hands

RUTH. It is, oh, it is! movements laugh

FRED. I say I think it is; that is my impression. But as I have never had an opportunity of comparing you with other women, it is just possible I may be mistaken. dropping her hands

KING. True. To Sam

FRED. What a terrible thing it would be if I were to marry this innocent person, and then find out that she is, on the whole, plain!

KING. Oh, Ruth is very well, very well indeed.

SAM. Yes, there are the remains of a fine woman about Ruth.

FRED. Do you really think so? Then I will not be so selfish as to take her from you. In justice to her, and in consideration for you, I will leave her behind. (Hands Ruth to King) L of King

Flag in L hand  
shoulder  
L King 2nd rake  
arch Ruth & Fred

holding her hand

KING. No, Frederic, this must not be. We are rough men who lead a rough life, but we are not so utterly heartless as to deprive thee of thy love. X I think I am right in saying that there is not one here who would rob thee of this inestimable treasure for all the world holds dear.

ALL (loudly). Not one! Z  
To front - KING. No, I thought there wasn't. Keep thy love, Frederic, keep thy love. (Hands her back to FRED.) R & Fred

FRED. You're very good, I'm sure.  
Going up - KING. Well, it's the top of the tide, and we must be off. Farewell, Frederic. When your process of extermination begins, let our deaths be as swift and painless as you can conveniently make them.

FRED. I will! By the love I have for you, I swear it 3 Would that you could render this extermination unnecessary by accompanying me back to civilisation.

KING. No Frederic, it cannot be. I don't think much of our profession, but, contrasted with respectability, it is comparatively honest. No, FREDERIC, I shall live and die a Pirate king. Movement from circle

Sam x & shake hand with King

SONG.—PIRATE KING. C

Oh, better far to live and die  
Under the brave black flag I fly,  
Than play a sanctimonious part,  
With a pirate head and a pirate heart.  
Away to the cheating world go you,  
Where Pirates all are well to do,  
But I'll be true to the song I sing,  
And live and die a Pirate King.

Movement

ALL.

KING.

ALL.

Sam R

King

flag over arm

flag down

ALL.

KING.

ALL.

Hurrah for our Pirate King!  
(After song, the KING, SAMUEL, and all the Pirates, except FREDERIC, and RUTH, go off to R, and R. V. E., FREDERIC comes, followed by RUTH.)

cheering action

Sam & R for flag

(Cheering action by Pirates.)

resting on flag

x turning round

1 Sam "not one"

2 all arms extended

3 arms drop

4 Ruth & Fred x & sit by Care L

# Sam. King. Fred Ruth sitting

x Picture. 1st time King points to Sam R with flag in L hand  
2nd time hand pointing L with flag over shoulder

# at end of song Pirates go off jollily R + L King 2nd make Sam arch R placing flag at back of 1st arch Ruth & Fred come forward

Chorus Ladies ready

Fred

Ruth

Chorus heard outside L

\* Fred & R corner then goes up C

1 coming down

2 Fred & R then goes up to Ruth

3 Fred takes one step towards Ruth who is sitting on rock by Cave L

<sup>LC</sup>  
RUTH. Oh take me with you! I cannot live if I am left behind.

FRED. Ruth, I will be quite candid with you: you are very dear to me as you know, but I must be circumspect. You see you are considerably older than I. A lad of twenty-one usually looks for a wife of seventeen.

RUTH. A wife of seventeen! You will find me a wife of a thousand!

FRED. No, but I shall find you a wife of forty-seven, and that is quite enough. Ruth, tell me candidly, and without reserve, compared with other women,—how are you?

RUTH. I will answer you truthfully, Master; I have a slight cold, but otherwise I am quite well.

FRED. I am sorry for your cold, but I was referring rather to your personal appearance. Compared with other women—are you beautiful?

RUTH (*bashfully*). I have been told so, dear Master.

FRED. Ah, but lately?

RUTH. Oh, no, years and years ago.

FRED. What do you think of yourself?

RUTH. It is a delicate question to answer, but I think I am a fine woman.

FRED. That is your candid opinion?

RUTH. ~~Yes~~ I should be deceiving you if I told you otherwise.

<sup>Takes her hands</sup>  
FRED. Thank you, Ruth, I believe you, for I am sure you would not practice on my inexperience; I wish to do the right thing, and if—I say if—you are really a fine woman your age shall be no obstacle to our union. (*Shakes hands with her.* Chorus of girls heard in the distance. "Climbing over Rocky Mountains," &c. See entrance of Girls.) Hark! Surely I hear voices! Who has ventured to approach our all but inaccessible lair? Can it be Custom House? No, it does not sound like Custom House.

<sup>Coming down</sup>  
RUTH (*aside*). Confusion! it is the voices of young girls! If he should see them I am lost.

FRED. (*climbing rocky arch n. c. and looking off L*). By all that's marvellous, a bevy of beautiful maidens!

RUTH (*aside*). Lost! lost! lost! retires back & sits on rock LC

FRED. How lovely! how surpassingly lovely is the plainest of them! What grace—what delicacy—what refinement! And Ruth—Ruth told me she was beautiful! ~~too bad too bad~~ 2

RECIT.

FRED. Oh, false one, you have deceived me.

RUTH. I have deceived you?

FRED. Yes, deceived me. 3

(*Denouncing her.*)

DUEL.—FRED and RUTH.

FRED. You told me you were fair as gold!

RUTH (*wildly*). And, master, am I not so?

FRED. And now I see you're plain and old,

RUTH. I am sure I am not a jot so.

FRED. Upon my ignorance you play.

RUTH. I'm not the one to plot so.

FRED. Your face is lined, your hair is grey.

RUTH. It's gradually got so.

left with his back

Ruth off R 1st E  
in despair

Cave L

Ruth  
ate

and drop into sea with



Chorus Ladies ready

FRED. Faithless woman to deceive me,  
I who trusted so! R a little

RUTH (comes down L. c. ~~to~~) Master, master, do not leave me.  
Hear me, ere you go.  
My love, without reflecting,  
Oh, do not be rejecting.  
Take a maiden tender—her affection raw and green,  
At very highest rating,  
Has been accumulating  
Summers seventeen—summers seventeen. Fred turns to her  
Don't, beloved master,  
Crush me with disaster.  
What is such a dower, to the dower I have here  
My love, unabating  
Has been accumulating  
Forty-seven year—forty-seven year!

Fred

ENSEMBLE.

<u>RUTH.</u>	<u>FRED.</u>
Don't beloved master	Yes, your former master
Crush me with disaster.	Saves you from disaster.
What is such a dower to the dower	Your love would be uncomfortably
I have here, &c.	fervid, it is clear,
	If, as you are stating,
	It's been accumulating
	Forty-seven year — forty-seven
	year.

Chorus

# (At the end he renounces her, and she goes off R. in despair.)

RECIT.—FRED. C

What shall I do? Before these gentle maidens,  
I dare not show in this detested costume.  
No, better far remain in close concealment  
Until I can appear in decent clothing. (Crosses R.)

None, I must

# (Hides in cave as they enter from R. and L., climbing over the rocks at L. of the stage, and through arched rock R.)

GIRLS.

Climbing over rocky mountain,	pointing up
Skipping rivulet and fountain,	down
Passing where the willows quiver	up
By the ever rolling river,	down
Swollen with the summer rain.	up
Threading long and leafy mazes	down
Dotted with unnumbered daisies;	up
Scaling rough and rugged passes,	down
Climb the hardy little lasses,	to themselves
Till the bright sea shore they gain.	down

3 Fred to

EDITH.

Let us gaily tread the measure,  
Make the most of fleeting leisure; after dance here  
Hail it as a true ally  
Though it perish by-and-bye. up in groups  
Edith C Isabel L Kate R

all come down

# Ruth & R back of Fred who falls down left with his back turned to her Ruth kneels C

# at end a short struggle, Fred throws Ruth off R 1st E she re-enters for a moment & then exits in despair

3 Mabel

# Fred goes up and looks off, then exits into Cave L

Enter Girls left down 1st steps led by Edith

" " " 2nd " " " Kate

" " through arch R led by Isabel

Girls pick their way down, looking about, and drop into round circle

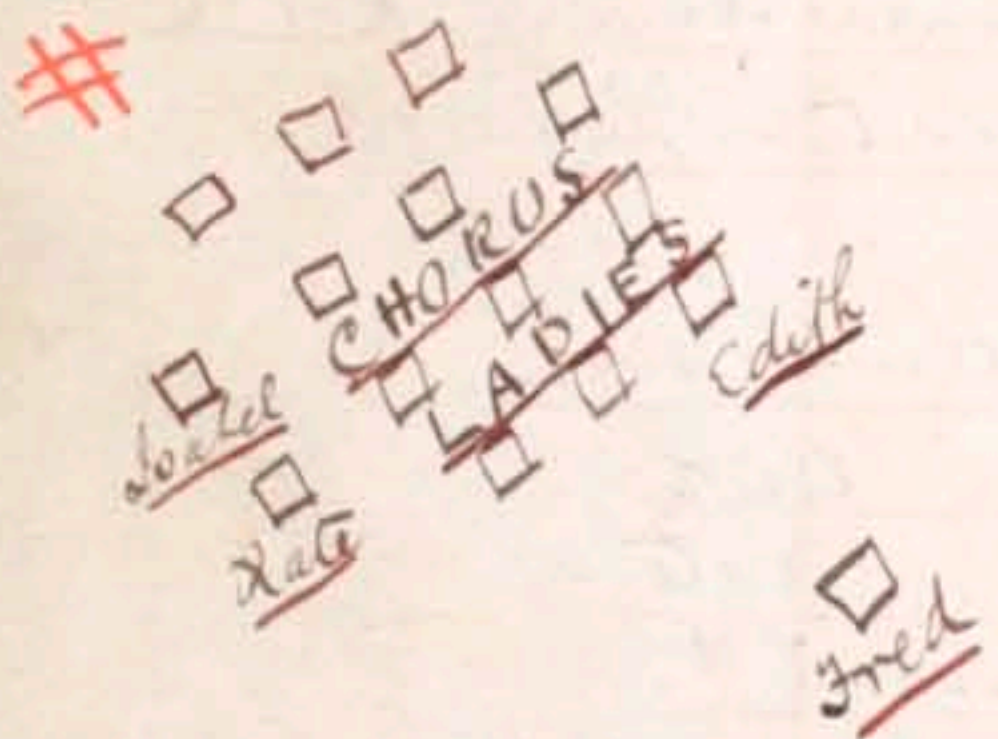
Chorus Ladies

Kate Edith Isabel

X Edith goes up to arch looking about

# Chorus form semicircle & swing R - Edith R. Kate C. Arab L  
swing L at end Ladies group & principal go up - all the  
girls looking about

X Coming down



\* Ladies put shoe on & form semicircle

ALL. Hail it as a true ally  
Though it perish by and bye.  
EDITH. <sup>to Arab</sup> Every moment brings a treasure  
Of its own especial pleasure,  
Though the moments quickly die.

KATE. C. \* Greet them gaily as they fly. James coming Kate  
Group  
Far away from toil and care,  
Revelling in fresh sea air,  
Here we live and reign alone  
In a world that's all our own.  
Here in this our rocky den  
Far away from mortal men  
We'll be queens, and make decrees,  
They may honour them who please.

ALL. \* Let us gaily tread the measure, &c.  
KATE. C. What a picturesque spot! I wonder where we are!  
EDITH. R. And I wonder where papa is. We have left him ever so far  
behind.

ISABEL. L. Oh he will be here presently! Remember poor papa is not as  
young as we are, and we come over a rather difficult country.

KATE. But how thoroughly delightful it is to be so entirely alone!  
Why in all probability we are the first human beings who ever set foot  
on this enchanting spot.

ISABEL. Except the mermaids—it's the very place for mermaids.

KATE. Who are only human beings down to the waist!

EDITH. And who can't be said strictly to set foot anywhere. Tails  
they may but feet they cannot.

KATE. But what shall we do until papa and the servants arrive with  
the luncheon? (All rise, and come down.)

EDITH. We are quite alone, and the sea is as smooth as glass. Sup-  
pose we take off our shoes and stockings and paddle.

ALL. Yes, yes. The very thing! (They prepare to carry out the  
suggestion. They have all taken off one shoe, when FREDIC comes forward  
from cave.)

FRED. (recitative). Stop, ladies, pray!  
ALL. (hopping on one foot). A man!

FRED. I had intended  
Not to intrude myself upon your notice  
In this effective but alarming costume,  
But under these peculiar circumstances  
It is my bounden duty to inform you  
That your proceedings will not be unwitnessed.

EDITH. But who are you, sir? Speak! (All hopping.)

FRED. I am a pirate.

ALL. (recoiling hopping). A pirate! Horror!  
Ladies, do not shudder!

FRED. This evening I renounce my vile profession  
And to that aid, oh, pure and peerless maidens,  
Oh, blushing buds of ever-blooming beauty!  
I, sore of heart, implore your kind assistance.

\* 2nd time

who turn from him, he

C.  
the ladies

appeal to Kate who  
R & back to C

L. Isabel

slowly  
Edith

# EDITH. How pitiful his tale!  
 KATE. How rare his beauty!  
 ALL. How pitiful his tale! How rare his beauty! ~~MADEL~~

Song.—FREDERIC.

Fred appeal to Ladies R & L during song.  
 Oh! is there not one maiden breast  
 Which does not feel the moral beauty  
 Of making worldly interest  
 Subordinate to sense of duty?  
 Who would not give up willingly  
 All matrimonial ambition,  
 To rescue such an one as I  
 From his unfortunate position?  
 ALAS! there's not one maiden breast  
 Which seems to feel the moral beauty  
 Of making worldly interest  
 Subordinate to sense of duty.

FRED. Oh, is there not one maiden here,  
 Whose homely face and bad complexion,  
 Have caused all hopes to disappear  
 Of ever winning man's affection;  
 To such an one, if such there be,  
 I swear by Heaven's arch above you,  
 If you will cast your eyes on me—  
 However plain you be—I'll love you! (Crosses L.)

Ladies turn away  
 ALL. Alas! there's not one maiden here,  
 Whose homely face and bad complexion,  
 Have caused all hope to disappear  
 Of ever winning man's affection. Fred sings round to them all begin L  
 FRED. (in despair). Not one! to left  
 ALL. No, no—not one! turning away  
 FRED. Not one? to R  
 ALL. No, no!

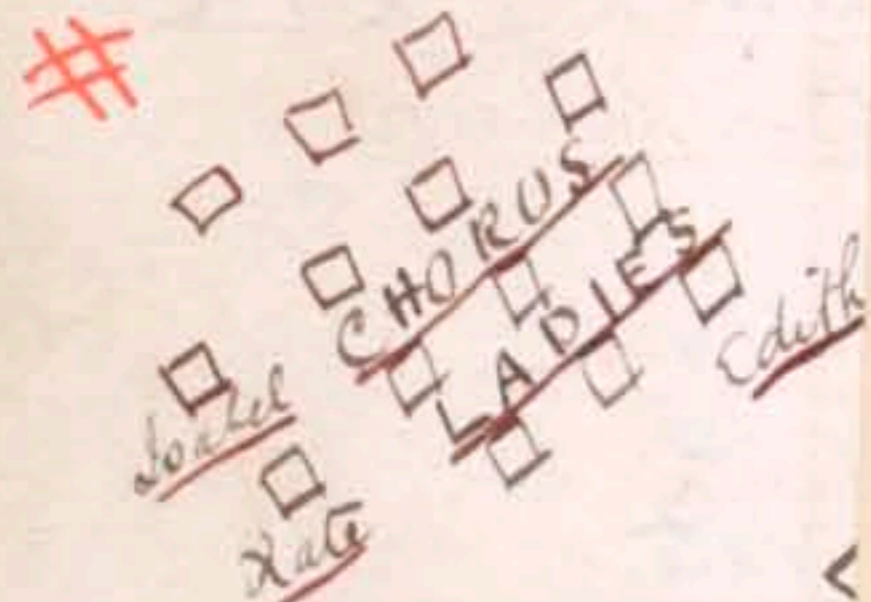
MABEL enters through arch n. c. Comes down C

MABEL. Yes, one! Fred x L  
 ALL. 'Tis Mabel!  
 MABEL. Yes, 'tis Mabel!

RECIT.—MABEL C

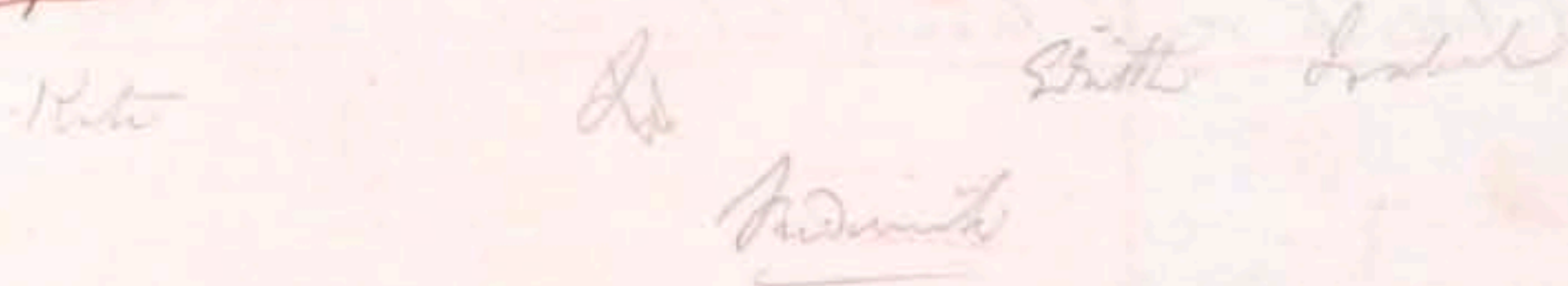
R Oh, sisters, deaf to pity's name,  
 For shame!  
 It's true that he has gone astray,  
 But pray,  
 Is that a reason good and true,  
 Why you  
 Should all be deaf to pity's name?  
 For shame! turn L & see Fred

# Chorus form Seniors  
during L at end of  
girls looking about

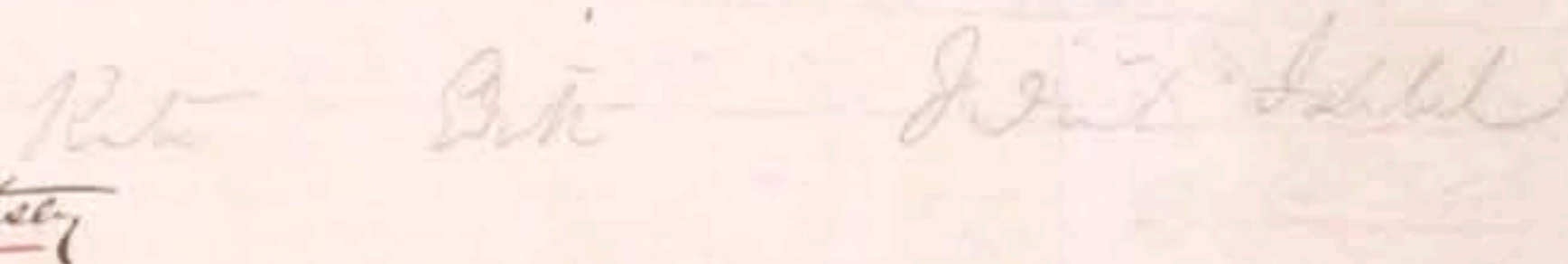


\* Ladies put sho

# During symphony Fred appeals to ladies who turn from him, he goes up to Edith who x L & leaves him C.



# During symphony of 2nd verse Fred appeals to Kate who turns away L. He then goes to Isabel R & back to C



\* all Courtesy

Isabel Mabel

Kate Fred Edith

X Sings up to each other in turns

# Fred tries to reach Mabel but is held back by Kate & Edith

Q at End Fred rushes up to Mabel & both exit into Cave 1  
The girls watch them go off Edith beckons them down stage  
around her

o o o o o o o o  
o Edi. Edi. Kate o o  
o o o o o o o o  
o o o o o o o o

4  
King Sam. Pirates General

X ALL (aside). The question is, had he not been a thing of beauty,  
Would she be swayed by quite as keen a sense of duty?

SONG.—MABEL.

# Poor wandering one,  
Though thou hast surely strayed,  
Take heart of grace,  
Thy steps retrace,  
Be not afraid,  
Poor wandering one,  
If such poor love as mine  
Can help thee find,  
True piece of mind—  
Why, take it, it is thine!  
Take heart, fair days will shine,  
Take any heart—take mine.

Fred is held back  
by Kate & Edith

ALL. Take heart; no danger lowers.  
Take any heart—but ours.

arms raised then  
to heart

(MABEL and FREDERIC exit into cave 1 and converse. KATE beckons her  
sisters, who form in a semicircle around her.)

EDITH. C

X What ought we to do,  
Gentle sisters, pray?  
Propriety, we know, + arms  
Says we ought to stay;  
While sympathy exclaims,  
"Free them from your tether—  
Play at other games—  
Leave them here together."

nodding to each other

Mabel on her R

KATE.

Her case may, any day,  
Be yours, my dear, or mine.  
Let her make her hay  
While the sun doth shine.  
Let us compromise,  
(Our hearts are not of leather) movement  
Let us shut our eyes,  
And talk about the weather.

LADIES. Yes, yes, let's talk about the weather.

nod & take opposition  
for a while

R & L all come down

(EDITH, KATE, and GIRLS retire up, and sit two and two facing each other  
in a line across the stage, MABEL and FRED enter from cave and  
come down L.)

Lady

returns to Mabel, who

\* Fred tries to reach

Enter Fred & Mabel  
2<sup>nd</sup> time

CHATTERING CHORUS.  
How beautifully blue the sky,  
The glass is rising very high,  
Continue fine I hope it may,  
And yet it rained but yesterday.  
To-morrow it may pour again,  
(I hear the country wants some rain)  
Yet people say, I know not why,  
That we shall have a warm July.

(During MABEL's solo the Girls continue chatter pianissimo, but listening eagerly all the time.)

SOLO—MABEL. \* with Fred on her  
Did ever maiden wake  
From dream of homely duty, turn L  
To find her daylight break  
With such exceeding beauty? In R corner  
Did ever maiden close \* L of Fred to L corner  
Her eyes on waking sadness,  
To dream of goodness knows  
How much exceeding gladness? In L corner

\* FRED. Oh, yes, ah, yes, this is exceeding gladness. (FRED. and MABEL turn and see that the Girls are listening; detected, they continue their chatter forte.)

GIRLS. How beautifully blue the sky, &c.

SOLO.—FRED. \* with Mabel on his R to R  
(During this, Girls continue their chatter pianissimo as before, but listening intently all the time.)

R corner  
Did ever pirate roll  
His soul in guilty dreaming,  
And wake to find that soul  
With peace and virtue beaming? Fred turns, looks  
Did ever pirate loathed,  
Forsake his hideous mission,  
To find himself betrothed  
To lady of position?

MABEL. Ah, yes—ah, yes; I am a lady of position. (MABEL and FRED. turn as before, Girls resume their chatter forte.)

MABEL. Did ever maiden wake, &c.  
FRED. Did ever pirate loathed, &c.  
GIRLS. How beautifully blue the sky, &c.

\*XL - Isabel Kate

RECIT.—FRED. & MABEL  
Stay, we must not lose our senses,  
Men who stick at no offences  
Will anon be here.  
Piracy their dreadful trade is, Startling in alarm  
Pray you, get you hence, young ladies,  
While the coast is clear. Kate & L

at End Fred rush  
the girls watch them  
around her

o o o  
o o o  
sea.  
Kate

4

King Sam.

In two's, heating time with fuser

Girls lean forward and watch them

Off to R corner

Pirate Ready

\* Fred goes up to see if girls are listening, returns to Mabel, who also looks & returns to Fred

chatter forte. Fred goes up to them, returns & + to L with Mabel on his R

Kate & R Edith C

at end Ladies rise, semi circle - Fred & to C

\* Enter King & 2<sup>nd</sup> Duke Sam R, Pirate R & L all come down stealthily

# King seizes Isabel & Edith R Sam seizes Kate L. Pirates  
 seize girls swing them back & hold their wrists  
 struggle

Ladies Pirates Ladies Pirates  
 In King Ed. J. M. Kate Sam

struggling with girls

Sam x to King LC & back to place L  
 Ladies turn to pirates

Pirates Girls Pirates  
 In King Ed. Sam Kate  
 Gen

GIRLS. No, we must not loose our senses  
 If they stick at no offences.  
 Piracy their dreadful trade is—  
 Nice associates for young ladies!  
 Let us disappear.

(During this chorus the Pirates have entered stealthily from  
 B. U. E. and formed in a semicircle behind the Girls. As the Girls  
 move to go off each Pirate seizes a girl. KING seizes EDITH;  
 SAMUEL seizes Kate.)

ALL. Too late!  
 PIRATES. Ha! Ha!  
 ALL. Too late!  
 PIRATES. Ha! Ha!  
 PIRATES. Ha! ha! ha! ha! Ha! ha! na! ha!

1 ENSEMBLE 2  
 (Pirates pass in front of ladies.) (Ladies pass in front of pirates.)  
 PIRATES. LADIES.

Here's a first-rate opportunity  
 To get married with impunity,  
 And indulge in the felicity  
 Of unbounded domesticity.  
 You shall quickly be parsonified,  
 Conjugally matrimonified,  
 By a doctor of divinity,  
 Who is located in this vicinity.

We have missed our opportunity  
 Of escaping with impunity;  
 So farewell to the felicity  
 Of our maiden domesticity.  
 We shall quickly be parsonified,  
 Conjugally matrimonified,  
 By a doctor of divinity,  
 Who is located in this vicinity.

MAHEL (coming forward). X C

RECIT.

How, monsters! Ere your pirate caravanserai  
 Proceed, against our will, to wed us all,  
 Just bear in mind that we are Wards in Chancery,  
 And father is a Major-General!

SAM. (cowed). We'd better pause, or danger may befall,  
 Their father is a Major-General.

LADIES. Yes, yes; he is a Major-General. (The MAJOR-GENERAL has  
 entered unnoticed on rock.)

GEN. Yes, I am a Major-General.

ALL. You are! For he is a major General

GEN. Hurrah for the Major-General!

GEN. And it is a glorious thing  
 To be a Major-General.

ALL. It is!  
 Hurrah for the Major-General!

SONG.—MAJOR-GENERAL C

I am the very pattern of a modern Major-General,  
 I've information vegetable, animal, and mineral;  
 I know the kings of England, and I quote the fights historical,

by Pirates

Pirate start

Girls turn & run handkerchiefs

Gen comes C during sym  
 M exit Care L

# This seize & hold & E  
seize girls swing to

Ladies  
Pirates  
Sea King &

Pirates  
Sea King

From Marathon to Waterloo, in order categorical;  
I'm very well acquainted too with matters mathematical,  
I understand equations, both the simple and quadratical,  
About binomial theorem I'm teeming with a lot o' news—  
(Bothered for next rhyme)—lot o' news—lot o' news—(struck  
with an idea).

With many cheerful facts about the square of the hypotenuse.  
(Joyously) With many cheerful facts about the square of the  
hypotenuse, Sea takes stage R

ALL. With many cheerful facts, &c.  
GEN. I'm very good at integral and differential calculus,  
I know the scientific names, of beings animalculous.  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.  
ALL. In short, in matters vegetable, animal, and mineral,  
He is the very model of a modern Major-General.  
GEN. I know our mythic history, King Arthur's and Sir Caradoc's,  
I answer hard acrostics, I've a pretty taste for Paradox,  
I quote in Elegiacs all the crimes of Heliogabalus,  
In conics I can floor peculiarities parabolous.  
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,  
I know the croaking chorus from the "frogs" of Aristophanes,  
Then I can hum a fugue, of which I've heard the music's din  
afore,

(Bothered for next rhyme)—din afore, din afore, din afore—  
(struck with an idea).

And whistle all the airs from that infernal nonsense "Pinafore."  
(Joyously) And whistle all the airs, &c. take stage R

ALL. And whistle all the airs, &c.  
GEN. Then I can write a washing bill in Babylonian cuneiform,  
And tell you every detail of Caractacus's uniform.  
In short in matters vegetable, animal and mineral,  
I am the very pattern of a modern Major-General.  
ALL. In short in matters vegetable, animal or mineral,  
He is the very pattern of a modern Major-general.

GEN. In fact when I know what is meant by mamelon and ravelin,  
When I can tell at sight a chassépot rifle from a javelin,  
When such affairs as sorties and surprises, I'm more wary at,  
And when I know precisely what is meant by commissariat,  
When I have learnt what progress has been made in modern  
gunnery,  
When I know more of tactics than a novice in a gunnery,  
In short when I've a smattering of elemental strategy,

(Bothered for next rhyme)—Strategy, strategy—(struck with an  
idea).

You'll say a better Major-General has never sat a gee—  
(Joyously) You'll say a better Major-General has never sat a  
gee! take fashion & R & back

ALL. You'll say a better, &c. on too as before

Amazons movement by God, denaire movement by Pirates

Movement on toes by everyone

So one another

his as before

all on toes as before

his as before

Fred & M. Enter from Care L at end of General's song & fall R of Gen.

Kate & Edith rush to Gen & then return & embrace King & Sam Girls embrace Pirates

Sadies extend arms.

5  
Ruth

Gen turns down slips suddenly & returns to King

GEN. For my military knowledge, though I'm plucky and adventury, Has only been brought down to the beginning of the century. But still in learning, vegetable, animal and mineral, &c. } all on  
ALL. But still in learning, vegetable, animal and mineral, } the as  
GEN. He is the very model of a modern Major-General. } before

GEN. And now that I've introduced myself I should like to have some idea of what's going on.  
KATE. Oh, papa—we—crossing to Gen. Girl's head forward  
SAM. Permit me, I'll explain in two words: we propose to marry your daughters.

GEN. Dear me!  
KING. Against our wills, papa—against our wills!  
GEN. Oh, but you mustn't do that. May I ask—this is a picturesque costume, but I'm not familiar with it. What are you?  
KING. We are all single gentlemen. for King arm, Kate same & wedding  
GEN. Yes, I gathered that—anything else?  
KING. No, nothing else.

Going to Gen  
EDITH. Papa, don't believe them, they are pirates—the famous Pirates of Penzance!

Coming down  
GEN. The Pirates of Penzance? I have often heard of them.  
MABEL. All except this gentleman—(indicating FREDERIC)—who was a pirate once, but who is out of his indentures to-day, and who means to lead a blameless life evermore. returns to Fred

returning to C  
GEN. But wait a bit. I object to pirates as sons-in-law. movement of Pirate  
KING. We object to Major-Generals as fathers-in-law. But we waive that point. We do not press it. We look over it.

Gen & L  
GEN. (aside) Hah! an idea! (Aloud) And do you mean to say that you would deliberately rob me of these the sole remaining props of my old age, and leave me to go through the remainder of life unfriended, unprotected, and alone?

Going & talking  
KING. Well, yes, that's the idea.  
GEN. Tell me, have you ever known what it is to be an orphan?

Going down to stage  
PIRATES (disgusted). Oh, dash it all! movement with arm  
KING. Here we are again!  
GEN. I ask you, have you ever known what it is to be an orphan?

returning to face  
KING. Often!  
GEN. Yes, orphan. Have you ever known what it is to be one?  
KING. I say, often.

bringing this down  
ALL. (disgusted) Often, often, often (turning away). two arm  
GEN. I don't think we quite understand one another, I ask you, have you ever known what it is to be an orphan, and you say "orphan." As I understand you, you are merely repeating the word "orphan" to show that you understand me.

KING. I didn't repeat the word often.  
GEN. Pardon me, you did indeed.

KING. I only repeated it once.  
GEN. True, but you repeated it.

KING. But not often.  
GEN. Stop, I think I see where we are getting confused. When you said "orphan," did you mean "orphan" a person who has lost his parents, or often—frequently?

two's & sister attentively



Fred & M Enter  
& fall L of

Kate & E  
& Sam

5  
Ruth

KING. Ah, I beg pardon, I see what you mean—frequently.  
GEN. Ah, you said often—frequently.  
KING. No, only once.  
GEN. (irritated) Exactly, you said often, frequently, only once. (Crosses to L. and returns c.)

FINALE.

RECIT.—GENERAL. L corner

Oh men of dark and dismal fate,  
Forego your cruel employ,  
Have pity on my lonely state,  
I am an orphan boy. } all in Sam's

KING. An orphan boy?  
GEN. An orphan boy! X C  
PIRATES. How sad—an orphan boy! Pirates with handker-

SOLO.—GENERAL. C

These children whom you see  
Are all that I can call my own!  
PIRATES. heads up then back again Poor fellow!  
GEN. Take them away from me  
And I shall be indeed alone.

PIRATES. come as before Poor fellow!  
GEN. If pity you can feel  
Leave me my sole remaining joy,  
See, at your feet they kneel;  
Your hearts you cannot steel

Against the sad, sad tale of the lonely orphan boy! X to King's place  
PIRATES. (sobbing) same as before Poor fellow!  
See at our feet they kneel;  
Our hearts we cannot steel

Against the sad, sad tale of the lonely orphan boy. heads sink  
KING. The orphan boy!  
SAM. The orphan boy! handkerchief in hand  
ALL. The lonely orphan boy! Poor fellow! (GENERAL comes down c. Principals come down. Ladies rise.)

ENSEMBLE.

<u>GENERAL. down C</u>	<u>GIRLS. (aside). -- 2<sup>d</sup></u>	<u>PIRATES. (aside). -- 2<sup>d</sup></u>
I'm telling a terrible story, But it doesn't diminish my glory; For they would have taken my daughters Over the billowy waters, If I hadn't, in elegant diction, Indulged in an innocent fiction; Which is not in the same category As a regular terrible story.	He's telling a terrible story, Which will tend to diminish his glory; Though they would have taken his daughters Over the billowy waters. It's easy, in elegant diction, To call it an innocent fiction; But it comes in the same category As a regular terrible story.	If he's telling a terrible story He shall die by a death that is gory, One of the cruellest slaughters That ever were known in these waters; And we'll finish his moral affliction By a very complete maledic- tion, As a compliment valedictory. If he's telling a terrible story.
<u>(Principals go up stage and come down again, led by KING.)</u>		

turns L disgusted, King returns to place

chiefs weep over each others shoulders Girls kneel

to King E G M F S Kate  
kneeling

who come forward and meet Sam, join hands  
handkerchief held out in hands

on shoulders

Sam & King back to places. Girls rise & group in two's & threes attentively

shake fingers

at end principals turn L & go up stage

See flag ready

# Principals take steps forward  
Chorus " " " to form lines

|| Pirate  
Pirate  
Girls  
Girls  
Isa. King. Ed. Gen. Ma. Fred. Kate Sam

\* Gen. brings Ma. down & then  
retires up again

\* as Ruth enters Arch R. Girls scream & run behind  
pirates who step forward  
Edith & Isobel at back R

# Chorus repeat action of Principals

KING. taking steps forward

Although our dark career  
Sometimes involves the crime of stealing,  
We rather think that we're  
Not altogether void of feeling.  
Although we live by strife,  
We're always sorry to begin it,  
And what, we ask, is life  
Without a touch of Poetry in it?

#

all take one step  
forward & kneel  
hands up

ALL (kneeling).

Hail Poetry, thou heaven-born maid,  
Thou gildest e'en the pirate's trade:  
Hail flowing fount of sentiment,  
All hail Divine Emollient! (All rise.) & break up in groups

KING.

You may go, for you're at liberty, our pirate rules protect  
you,

And honorary members of our band we do elect you.

SAM.

For he is an orphan boy.

GEN.

(Chorus.) He is an orphan boy.

And it sometimes is a useful thing

To be an orphan boy.

(Chorus.) It is! Hurrah for the orphan boy.

(Quartette.) Oh, happy day, with joyous glee,

We will away, and merry be!

(Chorus.) Oh, happy day, with joyous glee,

They will away, and merry be!

(Quartette.) Should it befall auspiciouslee,

My sisters all will bridesmaids be.

(Chorus.) Should it befall auspiciouslee,

Her sisters all will bridesmaids be:

Oh, happy day, with joyous glee,

They will away and merry be:

Should it befall auspiciously,

Our sisters all will bridesmaids be:

Should it befall auspiciouslee,

(Quartette.) Her sisters all will bridesmaids be.

\* RUTH enters R. V. E., and comes down c. to FRED. and kneels.

RUTH. Oh, master, hear one word, I do implore you!

Remember Ruth, your Ruth, who kneels before you!

(Pirates come in front of ladies.)

\* (Chorus.) Yes, yes, remember Ruth who kneels before you.

FRED (Pirates threaten RUTH). Away, you did deceive me!

(Chorus.) Away, you did deceive him!

LET. Oh, do not leave me!

(Chorus.) Oh, do not leave her!

circle, pirates swing at back

R waving black flag.

R R Edith highest

a Care L x to R Care

bel Fred. Sergeant Police

C Arch

See flag ready

FRED. Away, you grieve me!  
(Chorus.) Away, you grieve her!  
FRED. I wish you'd leave me.  
(FRED. casts RUTH from him. RUTH exit 2nd E. L.)

Ed & Eva come forward ENSEMBLE  
Kate L  
Pray observe the magnanimity  
We } display to lace and dimity;  
They }  
Never was such opportunity  
To get married with impunity,  
But { we } give up the felicity  
          { they }  
Of unbounded domesticity,  
Though a doctor of divinity hands & on breast  
Is located in this vicinity.

KING. For we are all orphan boys,  
ALL. We are  
Hurrah for the orphan boys!  
GEN. And it sometimes is a useful thing  
To be an orphan boy.  
ALL. It is  
Hurrah for the orphan boy!

[Girls and GENERAL go up rocks L. group, while Pirates indulge in a wild dance of delight on stage R. and R. C. The General produces a British flag, and the PIRATE KING, on arches rock R. C., produces a black flag with skull and cross-bones picture.]

END OF ACT I.

ACT II.

SCENE:—A Ruined Chapel by Moonlight. Aisles C. R. and L. divided by pillars and arches. Ruined gothic windows at back. GENERAL STANLEY discovered seated pensively R. C., surrounded by his daughters.

CHORUS. Arise extor del loro ardor  
Oh, dry the glistening tear  
That dews that martial cheek,  
Thy loving children bear,  
In them thy comfort seek.  
With sympathetic care  
Their arms around thee creep,  
For oh, they cannot bear turning away  
To see their father weep.  
Enter MABEL R. U. E.

Girls more in prayer

Fred throws Ruth off Cove L Girls form semicircle, pirates swing at back

1st swing Pirate  
2nd " Girls  
3rd " Pirates

at End King on piece of rock between 2 arches R waving black flag.

Gen on L arch waving flag. Ladies on Rock R Edith highest  
Mabel & Kate at bottom

During last few bars Ruth enters from Cove L & to R Cove  
then up to Fred who throws her off.

Ruth Fred Mabel

① Gen. Ed. Kate. Eva. Girls Mabel Fred. Sergeant Police  
(Bouquet for Mabel)

Note      Rope on C Arch

Note  
Girls  
Girls  
Girls

See. Rope at window, Bouquet for Mabel, Document for Miss  
Lanterns for Police & Lights for Gen & Girls.

X Enter Fred L comes down C.

X Mabel "In the calm excellence of your  
wisdom, reconcile & C"

bring Fred down

X General

I assure you, Frederic that such is the anguish  
& remorse I feel at the abominable falsehood by  
which I have eroded these easily deluded pirates  
that I would so ~~thinly~~ ~~rightly~~ ~~perish~~ to their  
simple minded chief this very night (sits shudder) & confer  
all did I not fear that the consequences would be most  
serious to myself. (turns to R corner)

bring to Gen  
shakes Freds hand

2 Miss (Document)

North.

Ed. Gen La Sa

Gen were handkerchief a piece  
Fred & Ma. C he L when police enter

Ma. Fred

Sers

Solo. MABEL. Knocking L of Gen

Dear father, why leave your bed  
At this untimely hour,  
When happy daylight is dead,  
And darksome dangers lower?  
See, heaven has lit her lamp,  
The midnight hour is past,  
The chilly night air is damp,  
And the dews are falling fast!  
Dear father why leave your bed  
When happy daylight is dead?

X FREDERIC enters down aisle L.

MABEL. Oh, Frederic cannot you reconcile it with your conscience to  
say something that will relieve my father's sorrow?

FRED. I will try, dear Mabel. But why does he sit, night after night,  
in this draughty old ruin? Mabel & L

GEN. Why do I sit here? To escape from the pirates' clutches, I  
described myself as an orphan, and I am no orphan! I come here to  
humble myself before the tombs of my ancestors, and to implore their  
pardon for having brought dishonour on the family escutcheon.

FRED. But you forget, sir, you only bought the property a year ago,  
and the stucco in your baronial hall is scarcely dry.

GEN. (rises). Frederic, in this chapel are ancestors, you cannot deny  
that. With the estate, I bought the chapel and its contents. I don't  
know whose ancestors they were, but I know whose ancestors they are,  
and I shudder to think that their descendant by purchase (if I may  
so describe myself) should have brought disgrace upon what, I have no  
doubt, was an unstained escutcheon.

FRED. Be comforted. Had you not acted as you did, these reckless  
men would assuredly have called in the nearest clergyman, and have  
married your large family on the spot.

GEN. I thank you for your proffered solace, but it is unavailing. At  
what time does your expedition march against these scoundrels?

FRED. At eleven, and before midnight I hope to have atoned for my  
involuntary association with the pestilent scourges by sweeping them  
from the face of the earth, and then, my Mabel, you will be mine!

GEN. Are your devoted followers at hand?  
FRED. They are, they only wait my orders.

RECIT.—GENERAL.

Then, Frederic, let your escort lion-hearted  
Be summoned to receive a general's blessing,  
Ere they depart upon their dread adventury.

FRED. Dear sir, they come. ad retire up a little  
Enter Police, marching in double file, 3 E. L. Form in line facing audience.

SONG.—SERGEANT.

stare down When the foeman bares his steel  
to mouth, down again Tarantara! tarantara  
to mouth, down again We uncomfortable feel,  
Tarantara

LUE

See. Ripe at window, Bouquet for Mabel, document for Miss  
Lanterns for Police

To mouth down again Tarantara! tarantara!  
Is to slap our chests and sing

To mouth down again Tarantara!  
For when threatened with emeutes,

To mouth down again Tarantara! tarantara!  
And your heart is in your boots,

To mouth down again Tarantara!  
There is nothings brings it round,

" " " " Tarantara! tarantara!  
Like the trumpet's martial sound,

" " " " Tarantara!  
Tarantara, ra-ra-ra-ra!

" ALL. " Tarantara, ra-ra-ra-ra! (SERGEANT C. MABEL crosses to  
him.)

MABEL. Go, ye heroes, go to glory, ~~girl arms up~~  
Though you die in combat gory ~~and down~~  
Ye shall live in song and story.  
Go to immortality. ~~girl arms up~~

Go to death, and go to slaughter;  
Die, and every Cornish daughter  
With her tears you grave shall water.

ALL. Go, ye heroes; go and die. give flowers to  
Go, ye heroes; go and die.

Sergeant x little R

To mouth down again Though to us it's evident,  
Tarantara, tarantara!

" " " " Tarantara!  
These attentions are well meant,

" " " " Tarantara!  
Such expressions don't appear,  
Tarantarra, tarantara!

" " " " Tarantara!  
Calculated men to cheer,

" " " " Tarantara!  
Who are going to meet their fate  
In a highly nervous state,

" " " " Tarantara!  
Still to us its evident  
These attentions are well meant.

" " " " Tarantara.

(EDITH crosses to SERG. C.) from R

EDITH. Go and do your best endeavour,  
And before all links we sever,  
We will say farewell for ever,

Girls Go to glory and the grave.  
For your foes are fierce and ruthless,  
False, unmerciful and truthless.

Young and tender, old and toothless,  
All in vain their mercy crave.

ALL. Yes, your foes are fierce and ruthless, &c.

X Enter Fred L

General

I am  
& remorse  
which I  
that I  
simple me  
all, did I  
serious to

Miss (document)

Ruth. Ed. Gen

vers

Girls

Police

him, then returns to Fred

~~XXXXXXXXXXXX~~

X Police move heads marionette fashion

X Mabel & Edith x to sergeant

# Police take one step L & make a blow towards the ground then back to

# Girls exit waving handkerchief R U E Mabel & Gen last

Serg. We observe too great a stress  
On the risks that on us press  
And of reference a lack.  
To our chance of coming back.  
Still perhaps it would be wise  
Not to carp or criticise,  
For it's very evident  
These attentions are well meant.

Police X Yes, to them it's evident  
Our attentions are well meant.

X all Go, ye heroes, go to glory, &c. Tarantara ra-ra-ra-ra,

Gen. Away, away. Consent R

POLICE (without moving). Yes, yes, we go.

Gen. These pirates slay.

POLICE. Yes, yes, we go.

Gen. Then do not stay.

POLICE. We go, we go.

Gen. Then why all this delay?

POLICE. All right—we go, we go.

Police X Yes, forward on the foe,

Ho, ho! Ho, ho!

We go, we go, we go!

Tarantara-ra-ra!

Then forward on the foe!

Yes, forward!

Yes, forward!

Gen. Yes, but you don't go!

POLICE. We go, we go, we go!

ALL X At last they really go—Tarantara-ra-ra!

ENSEMBLE.

Chorus of all but Police.

Go and do your best endeavour,

And before all links we sever

We will say farewell for ever;

Go to glory and the grave,

For your foes are fierce and ruth-

less,

False, unmerciful and truth-

less,

Young and tender, old and tooth-

less,

All in vain their mercy crave.

Chorus of Police.

Such expressions don't appear

Tarantara, tarantara!

Calculated men to cheer,

Tarantara!

Who are going to their fate

Tarantara, tarantara!

In a highly nervous state—

Tarantara!

We observe too great a stress

Tarantara, tarantara!

On the risks that on us press,

Tarantara!

And of reference a lack,

Tarantara, tarantara!

To our chance of coming back—

Tarantara!

(MABEL tears herself from FREDERIC and exit R. U. E., followed by her sisters, consulting her. The GENERAL and others follow the Police off L. FREDERIC remains.)

its very -

Police brief have to attention at each

R Ruth L

## RECIT.—FREDERIC. C

Now for the pirate's lair! Oh joy unbounded!  
Oh, sweet relief! Oh, rapture unexampled!  
At last I may atone, in some slight measure,  
For the repeated acts of theft and pillage  
Which, at a sense of duty's stern dictation,  
I, circumstance's victim, have been guilty. *turns slowly up c*

*(The PIRATE KING and RUTH appear at the window c. armed.)*

KING. Young Frederic! *(Covering him with pistol.)*

FRED. Who calls? (c.)

KING. (R.) Your late commander!

*(Coming down.)*

RUTH. And I, your little Ruth! *(Covering him with pistol.)*

FRED. Oh, mad intruders,

How dare ye face me, know ye not, oh rash ones  
That I have doomed you to extermination?

*(KING and RUTH hold a pistol to each ear.)*

KING. Have mercy on us, hear us, ere you slaughter.

FRED. I do not think I ought to listen to you.

Yet, mercy should allow our stern resentment,  
And so I will be merciful, say on.

## TRIO.—RUTH, KING, and FRED.

When first you left our pirate fold

We tried to ~~make~~ our spirits faint,

According to our customs old,

With quips and quibbles quaint,

But all in vain, the quips we heard,

We lay and sobbed upon the rocks,

Until to somebody occurred

A curious paradox.

FRED. A paradox!

KING (laughing). A paradox.

RUTH. A most ingenious paradox.

We've quips and quibbles heard in flocks,

But none to beat this paradox!

Ha! ha! ha! ha! ho! ho! ho! ho!

KING. We know your taste for curious quips,

For cranks and contradictions queer,

And with the laughter on our lips,

We wished you had been there to hear.

We said, "If we could tell it him,

How Frederic would the joke enjoy,"

And so we've risked both life and limb

To tell it to our boy.

FRED. (interested). That paradox? That paradox?

# Police take

# Girls exit

holding arms  
King & Ruth laugh & put down pistols, King sets R Ruth L

Fred listens  
by Ruth

Fred x to King & listens

③ Mabel

KING }  
and } (*laughing*). That most ingenious parado-

We've quips and quibbles heard in flocks,  
 But none to beat that paradox!  
 Ha, ha, ha, ha! ho, ho, ho, ho!

*King rises & groups Fred down C*  
CHAS.—KING, R of Fred

For some ridiculous reason, to which, however, I've no desire to be disloyal,

Some person in authority, I don't know who, very likely the Astronomer Royal,

Has decided that, although for such a beastly month as February, twenty-eight days as a general rule is plenty,

One year in every four his days shall be reckoned as nine-and-twenty.

Through some singular coincidence—I shouldn't be surprised if it were owing to the agency of an ill-natured fairy—

You are the victim of this clumsy arrangement, having been born in leap-year, on the twenty-ninth of February,

And so, by a simple arithmetical process, you'll easily discover,

That though you've lived twenty-one years, yet, if we go by birthdays, you're only five and a little bit over!

RUTH Ha! ha! ha! ha!

KING Ho! ho! ho! ho!

FRED Dear me!

*Let's see! (counting on fingers.)*

Yes, yes; with yours my figures do agree!

ALL Ha, ha, ha, ha! Ho, ho, ho, ho! (FREDERIC more amused than any.)

FRED How quaint the ways of Paradox!

At common sense she gaily mocks!

Though counting in the usual way,

Years twenty-one I've been alive,

Yet, reckoning by my natal day,

I am a little boy of five!

He is a little boy of five. Ha, ha!

At common sense she gaily mocks;

So quaint a way is Paradox.

ALL Ha, ha, ha, ha!

KING Ho, ho, ho, ho!

RUTH Ha, ha, ha, ha!

FRED Ha, ha, ha, ha!

ALL Ho, ho, ho, ho! (RUTH and KING throw themselves back on seats, exhausted with laughter.)

FRED Upon my word this is most curious—most absurdly whimsical. Five and a quarter! No one would think it to look at me. (crosses to

and back to c.) X L C

RUTH You are glad now, I'll be bound, that you spared us. You would never have forgiven yourself when you discovered that you had killed two of your comrades.

FRED My comrades?

X King Fred Ruth

X R

FRED My comrades?



sitting KING (rises). I'm afraid you don't appreciate the delicacy of your position. You were apprenticed to us—

FRED. Until I reached my twenty-first year.

X & R rise KING. No, until you reached your twenty-first birth-day (producing document), and, going by birth-days, you are as yet only five-and-a-quarter.

taking document FRED. You don't mean to say you are going to hold me to that?

KING. No, we merely remind you of the fact, and leave the rest to your sense of duty. Ruth "your sense of duty"

standing paper FRED. (wildly). Don't put it on that footing! As I was merciful to you just now, be merciful to me. X I implore you not to insist on the letter of your bond just as the cup of happiness is at my lips!

RUTH. We insist on nothing, we content ourselves with pointing out to you your duty. (FRED. crosses R.) King "your duty" - Fred

FRED. (after a pause). Well, you have appealed to my sense of duty, and my duty is only too clear. I abhor your infamous calling; I shudder at the thought that I have ever been mixed up with it, but duty is before all—at any price I will do my duty! (Crosses R.) Folding arms

KING. Bravely spoken. Come, you are one of us once more. King & Ruth

FRED. Lead on, I follow. (Suddenly) Oh, horror! turning back

KING. What is the matter? turning

RUTH. Ought I to tell you? No, no, I cannot do it; and yet, as one of your band—

# KING. Speak out, I charge you by that sense of conscientiousness to which we have never yet appealed in vain.

FRED. General Stanley, the father of my Mabel—

KING. Yes, yes!

RUTH. He escaped from you on the plea that he was an orphan?

FRED. He did.

KING. It breaks my heart to betray the honoured father of the girl I adore, but as your apprentice I have no alternative. It is my duty to tell you that General Stanley is no orphan?

KING. What! Starting back

RUTH. More than that, he never was one! King & Ruth "What?"

KING. Am I to understand that, to save his contemptible life, he dared to practise on our credulous simplicity? (FRED. nods as he weeps.) Our revenge shall be swift and terrible. We will go and collect our band and attack Tremorden Castle this very night. X & R go towards window

FRED. But—

KING. Not a word. He is doomed. (Goes up and down stage.) King & Ruth

Trio.  
KING and RUTH. Away, away, my heart's on fire,  
I burn this base deception to  
repsy,  
This very day my vengeance dire  
Shall glut itself in gore. Away,  
away!  
FRED. R. Away, away, 'ere I expire—  
I find my duty hard to do to-day!  
My heart is filled with anguish dire,  
It strikes me to the core. Away,  
away! Turn up stage

King & Ruth turn up stage & form picture. Fred drops down R

X turns to King

King & Ruth start

go towards window

# arm out denunciatingly, Ruth repeating action

X King & Ruth "yes yes"

King & Ruth "What?"

King & Ruth go down to the front

Ruth go down stage Fred goes up

X King

X Fred goes up

Fred King Ruth

④ Sergeant Policemen

# King & Ruth rush up stage, Ruth gets out of window  
Fred follows King up to window, King displays document  
to him, Fred steps back & L C King sets to the window

O Goes up to Mabel & takes her by the hand laughs FRED.

King & Ruth come down C

25

X KING, C  
With falsehood foul  
He tricked us of our brides.  
Let vengeance howl;  
The Pirate so decides. Fred drops R  
Our nature stern yes yes!  
He softened with his lies,  
And, in return,  
To-night the traitor dies.

ALL Yes, yes; to-night the traitor dies.  
RUTH (crosses to FRED) To-night he dies.  
KING Yes, or early to-morrow.  
FRED His girls likewise?  
RUTH They will welter in sorrow.  
KING The one soft spot—  
FRED In their natures they cherish—  
RUTH And all who plot—  
KING To abuse it shall perish!  
ALL Yes, all who plot  
To abuse it shall perish!

X Away, away, &c.  
[Exit KING, RUTH, C. window. FRED. throws  
himself on a stone L. C. in blank despair.]  
Enter MABEL R. & L., comes down to FRED.

RECIT.—MABEL  
All is prepared, your gallant crew await you. Fred turns to her  
My Frederic in tears? It cannot be  
That lion-heart quails at the coming conflict?  
No, Mabel, no. A terrible disclosure  
Has just been made. O Mabel, my dearly-loved one,  
I bound myself to serve the pirate captain  
Until I reached my one and twentieth birthday—  
But you are twenty-one?

MABEL I've just discovered  
FRED That I was born in leap year, and that birthday  
Will not be reached by me till 1940. Fred & Mabel & L

X L MABEL Oh, horrible! catastrophe appalling!  
FRED And so, farewell! turning up  
MABEL No, no! Oh Frederic, hear me traces Fred down C

DUET—MABEL and FREDERIC, hands joined

MABEL Stay, Frederic, stay,  
They have no legal claim,  
No shadow of a shame  
Will fall upon thy name.  
Stay, Frederic, stay!

FRED Nay, Mabel, nay,  
To-night I quit these walls.  
The thought my soul appals.  
But when stern duty calls,  
I must obey.

~~Handwritten scribbles and notes at the bottom of the page, including "Fred & Mabel & L" and "Fred" with various markings.~~

Fred takes Mabel's hands  
to C

his neck

Contraband Mabel  
to King's Pirate

MABEL Stay, Frederic, stay—  
 FRED Nay, Mabel, nay—  
 MABEL They have no claim—  
 FRED But duty's name!  
 The thought my soul appals,  
 But when stern duty calls,  
 I must obey. *Fred X in front of Mabel*

BALLAD—MABEL (kneels c)

Oh, leave me not to pine  
 Alone and desolate;  
 No fate seemed fair as mine,  
 No happiness so great,  
 And nature, day by day,  
 Has sung, in accents clear,  
 This joyous roundelay,  
 "He loves thee—he is here,  
 Fa-la, fa-la, fa-la." *lead note on*

FRED Ah, must I leave thee here  
 In endless night to dream,  
 Where joy is dark and drear,  
 And sorrow all supreme!  
 Where nature day by day,  
 Will sing in altered tone  
 This weary roundelay, *Fred puts out a new round*  
 "He loves thee—he is gone,  
 Fa-la, fa-la, fa-la."  
 He loves thee, he is gone. *(Rises.)*

FRED In 1940 I of age shall be.  
 I'll then return, and claim you—I declare it.

MABEL It seems so long!

FRED Swear that, till then, you will be true to me.

MABEL Yes, I'll be strong! *turning down R*  
 By all the Stanleys dead and gone, *To Fred*  
 I swear it!

*Mabel R* *ENSEMBLE Fred L*

Oh, here is love, and here is truth,  
 And here is food for joyous laughter.

He } will be faithful to { his } sooth  
 She } will be faithful to { her } trust

Till we are wed, and even after.

What joy to know that though { he } must  
 I } must

Embrace piratical adventures,

He } will be faithful to { his } trust  
 She } will be faithful to { her } sooth

Till { he is } out of { his } indentures,  
 I } am out of { my } indentures.

FRED Farewell! Adieu!

MABEL Farewell! Adieu!

*L 2 E*  
 [FRED, rushes to window and leaps out.]

④ Sergeant, Policemen  
 # King & Ruth &  
 Fred follows  
 to him. Fred

*sets L C Mabel kneels R of Fred*

*for Mabel of Fred  
 Mabel at jump  
 her voice*

*Fred's shoulder Both rise at end of 1st verse Fred takes Mabel's hands  
 and goes to C*

*her waist X with the other places her arms round his neck.*

⑤ King Ruth Sam (Crowlar, Contrebit Matche  
 Life preserver Lantern file Keys) Prods

Police

Mabel

6 General (Candle)

Mabel C  
27

(Feeling pulse.) Yes, I am brave! Oh, family descent,  
How great thy charm, thy sway how excellent!  
Come, one and all, undaunted men in blue,  
A crisis, now, affairs are coming to.

Song R

(Enter POLICE, marching in single file.) LIE

SERO. Though in body and in mind, Tarantara, tarantara.  
We are timidly inclined, Tarantara.  
And anything but blind, Tarantara, tarantara.  
To the danger that's behind, Tarantara.  
Yet, when the danger's near, Tarantara, Tarantara.  
We manage to appear Tarantara.  
As insensible to fear  
As anybody here. Tarantara.  
Tarantara, tarantara, ra—ra—ra—ra.

Bus as  
before

start to attention

MABEL. Sergeant, approach. Young Frederic was to have led you to death and glory.

ALL. That is not a pleasant way of putting it.

MABEL. No matter; he will not so lead you, for he has allied himself once more with his old associates.

ALL. He has acted shamefully.

MABEL. You speak falsely. You know nothing about it. He has acted nobly.

ALL. He has acted nobly.

MABEL. Dearly as I loved him before, his heroic sacrifice to his sense of duty has endeared him to me tenfold. He has done his duty. I will do mine. Go, ye, and do yours.

[Exit MABEL. RIE

ALL. Very well.

SERO. This is perplexing. (Crosses L.)

ALL. We cannot understand it all.

SERO. Still he is actuated by a sense of duty—

ALL. That makes a difference, of course. At the same time we repeat, we cannot understand it at all.

SERO. No matter; our course is clear. We (crosses R.) must do our best to capture these pirates alone. It is most distressing to us to be the agents whereby our erring fellow-creatures are deprived of that liberty, which is so dear to all—but we should have thought of that before we joined the force. (Crosses L.)

ALL. We should.

SERO. It is too late now!

ALL. It is.

Police at attention during this

SONG.—SERGEANT, C

ALL. When a felon's not engaged in his employment—  
His employment.

ALL. Or maturing his felonious little plans—  
Little plans.

SERG. His capacity for innocent enjoyment—  
ALL. Cent enjoyment.  
SERG. Is just as great as any honest man's—  
ALL. Honest man's.  
SERG. Our feelings we with difficulty smother—  
ALL. 'Culty smother,  
SERG. When constabulary duty's to be done—  
ALL. To be done,  
SERG. Ah, take one consideration with another—  
ALL. With another,  
SERG. A policeman's lot is not a happy one.  
ALL. When constabulary duty's to be done,  
The policeman's lot is not a happy one.  
SERG. When the enterprising burglar's not a-burgling—  
ALL. Not a-burgling,  
SERG. When the cut-throat isn't occupied in crime—  
ALL. 'Pied in crime,  
SERG. He loves to hear the little brook a-gurgling—  
ALL. Brook a-gurgling,  
SERG. And listen to the merry village chime—  
ALL. Village chime.  
SERG. When the coster's finished jumping on his mother—  
ALL. On his mother,  
SERG. He loves to lie a-basking in the sun—  
ALL. In the sun,  
SERG. Ah, take one consideration with another—  
ALL. With another,  
SERG. The policeman's lot is not a happy one,  
When constabulary duty's to be done—  
To be done,  
The policeman's lot is not a happy one—  
Happy one.

*(Chorus of Pirates without, in the distance.)*

A rollicking band of pirates we,  
Who, tired of tossing on the sea,  
Are trying their hand at a burglaree,  
With weapons grim and gory.

SERG. Hush, hush! I hear them on the manor poaching,  
With stealthy step the pirates are approaching.

*(Chorus of Pirates, resumed nearer.)*

We are not coming for plate or gold—  
A story General Stanley's told—  
We seek a penalty fifty-fold,  
For General Stanley's story.

Police turn their heads round R & listen

Police turn heads facing audience  
Movement of staves

Police turn heads R & listen

Face port

Stavenghelking  
all thro' this

7 Edith Kate Sea Girls (lights)  
Mabel King Fred

8 Everybody )  
 King R. Sam.  
 Pirates

X Sam girls take & commencing L corner, Ruth with  
 drawn dagger crosses R. & back to exit LIE tragically  
 King goes up.

X Float half up



End ready with lights

POLICE. They seek a penalty—movement of hearts It's over shaking  
 PIRATES (without). Fifty-fold;

POLICE. We seek a penalty—Fifty-fold; Buns before ell

ALL { We } seek a penalty fifty-fold as for Thurs  
 { They } For General Stanley's story.

POLICE. They come in force, with stealthy stride,  
 Our obvious course is now—to hide. Start to mouth  
Caution - Green up

(POLICE conceal themselves in aisle 1. As they do so, the Pirates, with  
 RUTH and FREDERIC, are seen appearing at ruined window c. They  
 enter cautiously, and come down stage on tiptoe. SAMUEL is laden with  
 burglarious tools and pistols, &c.)

CHORUS.—PIRATES (very loudly)  
 With cat-like tread,  
 Upon our prey we steal,  
 In silence dread  
 Our cautious way we feel.  
 POLICE (pianissimo). Tarantara, tarantara!  
 PIRATES. No sound at all,  
 We never speak a word,  
 A fly's foot-fall  
 Could be distinctly heard—Fred sock up RUE  
 POLICE. Tarantara, tarantara!

POLICE (pianissimo). Tarantara, tarantara,  
 Tarantara!

POLICE (pianissimo). Tarantara, tarantara,  
 Tarantara!

POLICE (pianissimo). Tarantara, tarantara,  
 Tarantara!

POLICE (pianissimo). Tarantara, tarantara,  
 Tarantara!

SAM. (distributing implements to various members of the gang).  
 Here's your crowbar and your centrebit,  
 Your life preserver—you may want to hit;  
 Your silent matches, your dark lantern seize,  
 Take your file and your skeletonic keys.

ALL (fortissimo). With cat-like tread, &c. En les Fred RTE

RECIT.

FRED. (comes down c). Hush, not a word. I see a light inside.  
 The Major-General comes, so quickly hide.

GEN. (without). Yes, yes, the Major-General comes.

PIRATES. He comes.

GEN. (entering L. U. E. in dressing-gown, carrying a light). Yes, yes,  
 I come.

POLICE. He comes.

GEN. Yes, yes, I come.

ALL. The Major-General comes.

[FRED. exits R. E. E.]

Lights  
 Ready  
 #

its fall up  
 into float  
 #

7 Edith Kate  
Mabel Kin

Solo.—GENERAL. C  
Tormented with the anguish dread  
Of falsehood unstoned,  
I lay upon my sleepless bed,  
And tossed and turned and groaned.  
The man who finds his conscience ache  
No peace at all enjoys,  
And as I lay in bed awake  
I thought I heard a noise.

X He thought he heard a noise—ha! ha!  
He thought he heard a noise—ha! ha! (Very loud.)  
No, all is still coming down  
In dale, on hill;  
My mind is set at ease.  
So still the scene— sings up  
It must have been  
The sighing of the breeze. coming down - Gen. runs to R & L in short steps listen & falls to C

Ballad.—GENERAL. C  
Sighing softly to the river  
Comes the loving breeze,  
Setting nature all a-quiver,  
Rustling through the trees— sings L back to C  
Through the trees.

ALL.  
And the brook in rippling measure,  
Laughs for very love,  
While the poplars, in their pleasure,  
Wave their arms above.

(Goes up stage and returns c.)  
Yes, the trees, for very love,  
Wave their leafy arms above, } waves arms to  
River, river, little river, } and fr  
May thy loving prosper ever.  
Heaven speed thee poplar tree,  
May thy wooing happy be. run R & L, back to c

GEN.  
Yet, the breeze is but a rover,  
When he wings away,  
Brook and poplar mourn a lover!  
Sighing well-a-day!  
Well-a-day!

ALL.  
GEN.  
Ah, the doing and undoing,  
That the rogue could tell,  
When the breeze is out a-wooing,  
Who can woo so well? run R & L back to c

POLICE }  
and }  
PIRATES }  
Nobody can woo so well.  
Pretty brook, thy dream is over,  
For thy love is but a rover,  
Sad the lot of poplar trees,  
Courtied by the fickle breeze.

X Enter the General's daughters, n. v. n. and l. v. n., all in white peignoirs and night-caps, and carrying lighted candles. They come down c.

8 Everybody

X Sam goes to  
draw duff  
King goes up

X Floats half up

Evil ready with lights

X R C  
Pirate

L C  
Police

Gen

Lights  
Ready  
#

Lights

X Sam half up, floats full up  
Change screen to white float  
#

*Girls*      *Girl*  
 X      °      °      °      °      °      °  
Sea E S X.

X King enters R 1 E with drawn sword, Fred following him  
 and X to L Pirates spring up, & seize Gen & tie him up  
 steps to window then returns to places. Girls scream and  
 kneel at back. Mabel enters R 2 E & runs up to Gen

X      °      °      °      Gen      Ma.      °      °  
Sea Ed      Kate °  
 Pirates      King      Police  
 Sam

Rope  
 Gen  
 Pe Pe ° °  
 Pe Pe      Pe Pe ° °  
 Pe Pe      Pe Pe ° °  
 Pe Pe Sam Pe King Ser. Pe Pe

To each other in 2' 31

X GIRLS. Now what is this, and what is that, and why does father leave his rest  
 At such a time of night as this, so very incompletely dressed?  
 Dear father is, and always was, the most methodical of men;  
 It's his invariable rule to go to bed at half-past ten  
 What strange occurrence can it be that calls dear father from his rest

X KING. (springing up). Forward, my men, and seize that General there! (They seize the GENERAL.)

B PIRATES. Yes, yes, we are the pirates, so despair A  
 KING. L C With base deceit  
 You worked upon our feelings?

X Revenge is sweet,  
 And flavour all our dealings.  
 With courage rare  
 And resolution manly,

For death prepare  
 Unhappy General Stanley. *Movement among girls*

FRED. (coming forward). Alas, alas, unhappy General Stanley.

A GEN. Frederic here! Oh joy! Oh, rapture!  
 Summon your men, and effect their capture.

down to MABEL. Frederic, save us!

FRED. L Beautiful Mabel,  
 I would if I could, but I am not able.

PIRATES. He's telling the truth, he is not able. B

POLICE. (pianissimo). Tarantara, tarantara.

MABEL. (wildly). Is he to die, unshriven—unannealed? *Girls hands out*

GIRLS. Oh, spare him! *Ser. enters L 1 E then rises*

MABEL. Will no one in his cause a weapon wield?

GIRLS. Oh, spare him! *Fred & Mabel exit L 1 E*

POLICE. (springing up). Yes, we are here, though hitherto concealed!

GIRLS. Oh, rapture! *Ladies fall R & L*

POLICE. So to our prowess, pirates, quickly yield!

GIRLS. Oh, rapture!

[A struggle ensues between Pirates and Police. Eventually the Police are overcome, and fall prostrate, the Pirates standing over them with drawn swords. Ladies run down and group 1. and 2.]

CHORUS OF POLICE AND PIRATES.

You } triumph now, for well we trow  
 We }

Our mortal career's out short,  
 No pirate hand will take its stand  
 At the Central Criminal Court.

SERG. To gain a brief advantage you've contrived,  
 But your proud triumph will not be long-lived.

KING. Don't say you are orphans, for we know that game. *movement*

SERG. On your allegiance, we've a nobler claim  
 We charge you yield, in Queen Victoria's name!

*2nd Ser. Ma Sam Pe Girls*

*Gen*



KING (baffled). You do! dropping sword down  
POLICE. We do;  
 We charge you yield, in Queen Victoria's name! movement  
 (PIRATES kneel, POLICE stand over them triumphantly.)  
KING. We yield at once, with humbled mien,  
 Because, with all our faults, we love our Queen. Police rise  
POLICE. Yes, yes, with all their faults, they love their Queen.  
LADIES. Yes, yes, with all, &c. write releases Gen who  
 (POLICE holding PIRATES by the collar, take out handkerchiefs and weep.)  
 (RUTH enters ~~from~~ ; comes down c.)  
GEN. Away with them, and place them at the bar.  
RUTH. One moment; let me tell you who they are.  
 They are no members of the common throng;  
 They are all noblemen who have gone wrong!  
GEN, POLICE and GIRLS. What, all noblemen?  
KING and PILATES. Yes, all noblemen!  
GEN, POLICE and GIRLS. What, all? step by Gen elab  
KING. Well nearly all!  
GEN. No Englishman unmoved that statement hears,  
 Because, with all our faults, we love our House of Peers. (All  
kneel to PIRATES.)

RECIT.—GENERAL.

I pray you pardon me, ex-Pirate King,  
 Peers will be peers, and youth will have its fling.  
 Resume your ranks, and legislative duties, Police rise  
 And take my daughters, all of whom are beauties. pirates  
 Each pirate takes a daughter King taking E. Jane Kate Mary Ruth

FINALE.

MABEL. Poor wandering ones,  
 Though ye have surely strayed,  
 Take heart of grace,  
 Your steps retrace,  
 Poor wandering ones!  
 Poor wandering ones!  
 If such poor love as ours X  
 Can help you find  
 True peace of mind,  
 Why, take it, it is yours!  
ALL. Poor wandering ones, &c.

CURTAIN.

Light fall up

pirates & police

Pirates kneel Police stand over them & wrap  
come down c

Pirates rise

movement

Police drop on knee take off hats pirates stand over them

Police

o o o  
 o o o  
 o o o  
 o P o

go up back  
take daughter

o P o o P o o P o o P o  
Ed King Gen Ma Fred Ruth Ser. Ma Sam Pe Girls

Waltz movement & streets part of Waltz.

order of cast

Fred Mabel  
King Edith & Isabel  
Sam Kate  
Serg Ruth  
Gen

sea

King enters R  
and X to L G  
step to window  
Kneel at back.

Pirates

King  
Sam

□

Pe

Chateau de  
Monte aux Roches

Bygone for miles papa. Dance

Chorale. Handing (gives)

Police

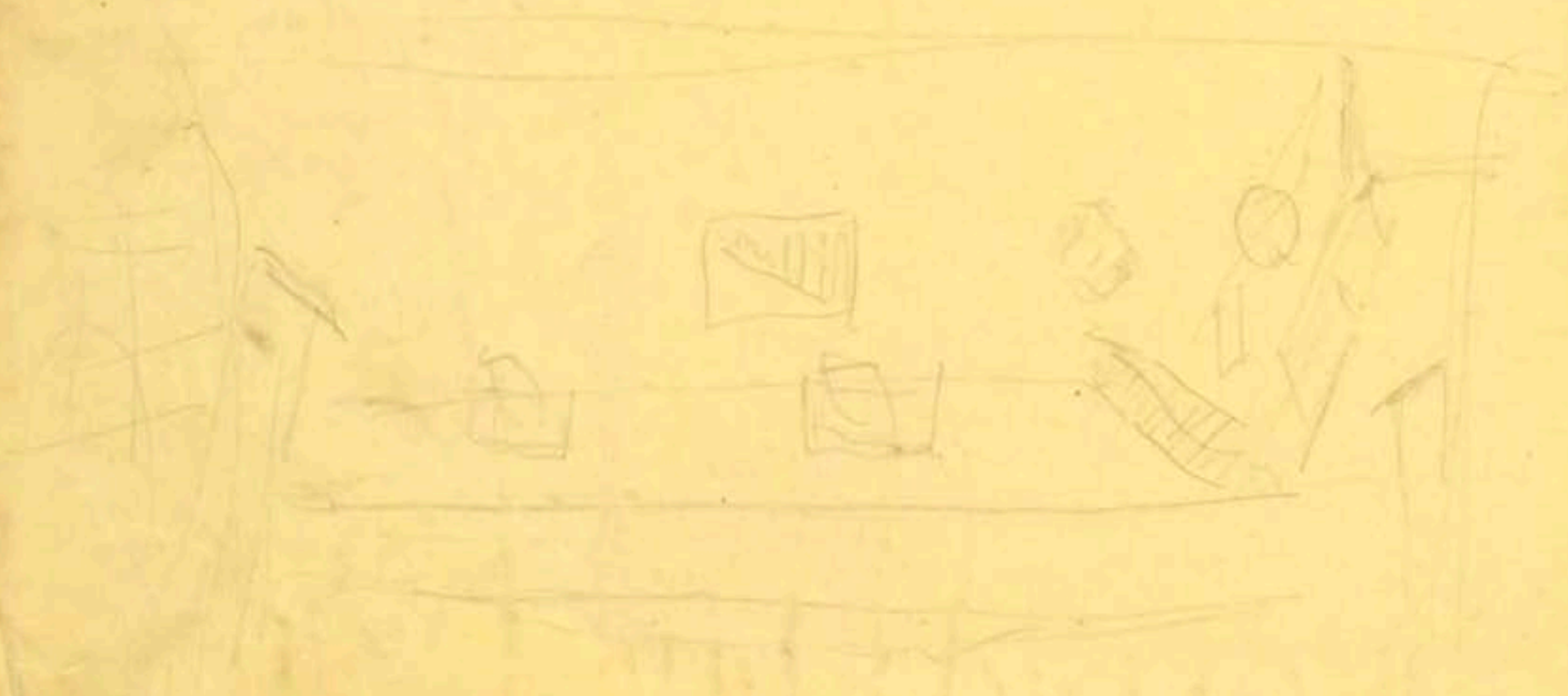
Chateau (to a hill)

Madagal - (River & Sand)

Police (at entrance)

Sergeant Major

Figure



THE PIRATES OF PENZANCE

I.

PROMPT BOOK.

Early ..... Mr Allen's Note First Issue.

Micro-filmed for Mr Allen 1974.

# 581874

- 655973

THM(73/1/8